canadian film digest

60¢
MARCH
1972

PUZO PARAMOUNT AND BRANDO BRING THE 'DON' TO CANADA

a monthly commentary on the canadian motion picture scene

"★★★★! FIRST FUN PICTURE OF YEAR!"

Wanda Hale, N.Y. Daily News

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GEORGE SEGAL
& COMPANY.
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Robert Redford·George Segal

A Hal Landers-Bobby Roberts Production

The Hot Rock

A Peter Yates Film

Co-Starring Ron Leibman, Paul Sand, Moses Gunn, William Redfield

Topo Swope and **Zero Mostel** as Abe Greenberg

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From the Novel by Donald E. Westlake · Music by Quincy Jones

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20th CENTURY FOX

canadian film digest

a monthly commentary on the canadian motion picture scene

Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly founded in 1941.

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sound track

OF PHOENIXES, INNOVATIONS AND EXCLAMATIONS.

It was said that after living for five hundred years a beautiful bird, upon consuming itself in fire, would rise from his ash remains whole and thus revisited his domain—well we're certainly not five hundred years old and the rejuvination is not absolute!

But.

In point of fact we are thirty years old and what ever changes are and will be in effect will largely depend on you—the reader—not the Egyptological fowl.

Innovations which are proposed for the Digest will be drawn from the wealth of experience and exposure of our readers, in so far, as material which will be found in a direct source or that of relative copy pertinent to a section of the publication.

The innovations are as follows:

sound track

will feature Guest Editorials and provide the magazine with a healthy cross-section of material concerning the status of the motion picture business.

profile—canadian in the spotlight

will feature a biographical article on a Canadian personality—be they producer/director, actress, actor, distributor or exhibitor.

canadian production notes

aside from normal coverage will feature an extensive layout for an-up-and-coming Canadian picture.

fadeouts—looking back

will feature the memorabilia of our industry—the evolution of the historical/social aspects.

videoviews

will feature our cousins the Television Industry. Actually you will not see it in this issue as format has not been completed to date.

I must stress once more that these new sections are and will be dependent on you—should you remain apathetic then you will get lots of fillers, mundane blurbs and reems of doodling paper.

However, should we Canadians (who have and now are contributing greatly to the pulse beat of the motion picture business) support a source which bespeaks our actions—namely, Canadian Film Digest—then all will benefit. With your help we will be able to provide a representative publication to all concerned.

To you, the reader, I offer a comprehensive magazine and the devotion which is vital to its existance.

Your comments are welcome and necessary. Incidentally, the tinted glasses on the nose aren't blinders.

Michael L. Goldin
Managing Editor

DON'T SUBSCRIBE

Unless you want the Canadian motion picture industry's only complete record of new productions and releases.

Want to know which films **Robert Redford** starred in last year?
Or which films **Paul Almond** directed?
Or what **MGM** or **Potterton Productions** made recently?
Or who distributes *Scrooge*.
FILM CANADIANA has the answers.

Want a complete list with addresses of producers or distributors in Canada?
It's in **FILM CANADIANA**, up-dated each quarter.

Film Canadiana describes quarterly all Canadian, American, European and Asian features and shorts (400 in the most recent issue) as they become available in Canada. An annual edition conveniently integrates the past year's information.

Film Canadiana is now in its third year and is already an indispensable document in major Canadian and foreign libraries, universities and schools. We think the industry can use it too.

As a producer or distributor are your films in FILM CANADIANA? If not, you're missing a major promotional market. FILM CANADIANA is used by the groups you want to reach. And listings are free! Film report forms sent on request.

Write now for a subscription, sample copy or further information

Film Canadiana (FD1)
Canada Film Institute
1762 Carling
Ottawa K2A 2H7

our business

by N.A. Taylor

SOMEBODY MUST BE DOING SOMETHING RIGHT

We have customarily referred to the flow of motion picture feature films for theatres as "product". In days gone by, theatre owners changed their shows quite frequently—in some cases even daily, therefore, it was necessary that a large number of films be available at any time for booking. Under those circumstances, the word "product" was a proper designation. Motion picture theatres today can only survive and prosper on "attractions"—a word which may loosely be defined as motion pictures which will sell enough tickets to pay the theatre owner's expenses, including advertising, and the cost of such films and ultimately leave a profit for the exhibitor.

We look back over the years and realize that certain companies have, from time to time, been "top dog" or "hot" in relation to other production and distribution companies. It has always been difficult to stay the leader of the pack but some companies, being better managed than others, were able to keep their position for a longer continuous period. It is more difficult than ever, today, to be up front and to hold this position.

One company which has made enormous strides and altered its relative position in the race is Warner Bros. Two years ago, when new management took over, the operation was in a lethargic state and couldn't be counted upon by exhibitors to deliver any reasonable number of attractions, however, last year this company made a tremendous surge and continues to have great and optimistic plans for the future. The value of what's forthcoming may be judged by consulting the insert in this edition. It is extremely important to anyone and everyone connected with the operation of motion picture theatres. It proves that somebody is doing something right!

Another producer-distributor which has made a strong about-face is Paramount. This company is now releasing more films and attractions than it has in many years. Last year "LOVE STORY" was by far the runaway hit and amassed enormous grosses. Paramount's big blockbuster for this year portends to be "THE GODFATHER", which is now going into release. This is only one of many excellent forthcoming potential box-office attractions. Again, somebody must be doing something right!

Twentieth Century Fox, notwithstanding several top hits, has, in recent years, suffered painful losses. Now it has a new president in the person of Gordon Stulberg who established such a fine record during his tenure at Cinema Center Films. A turnaround in the right direction is now indicated for this company.

After a period of comparative anemia, United Artists has now come alive again and this year promises to be one of the biggest in its long and colourful history.

This article is not meant to be an estimate of attractiveness of the productions from every company engaged in distribution. Hit pictures today are not necessarily limited to the so-called majors, near majors, or instant majors. In point of fact, one may come at any time from any quarter. Probably the most difficult job in the world today is to presage what the public will or will not take to and an even tougher job quite frequently is to sell a film, even though it's good. On the other hand, as has been known to happen often in the past, some films not considered by the trade to be good or even palatable, have taken off, rocket-like. Seasoned showmen have always known this and smart exhibitors will play films which attract audiences—no matter what the source.

The old saw about the right pictures curing the problems in our business is too trite to merit repeating but it is worthy of a paraphrase: "There is nothing wrong with our business that the right people can't cure". We need more right people to be doing more right things more of the time.

PARAMOUNT CONVENTION AND GODFATHER DEBUT

"Paramount '72—Building For Tomorrow And Beyond" was the timely theme of a recent three day convention held in California for both world wide exhibitors and Paramount executives.

The conference spotlighted the "Godfather"—a positive indication of what Paramount's tomorrows will be—the screening of an additional two pictures, "Play It Again Sam" and "Last Of The Red Hot Lovers" were in keeping with the "Godfather's" precedent.

Two groups of three hundred people were in attendance for the "Godfather" at both the Paramount studios and the Director's Guild theatre, although separated by virtue of numbers the reaction was universal. These audiences were the first to view the picture since the editing.

From Left to Right: George Destounis, President, Famous Players, Frank Muncuso, President, Paramount Film Service, Nat Taylor, President, Twinex Century Theatres, Frank Yablans, President, Paramount Pictures and Leonard Bernstein, Vice-President, Premier Operating.

Actually the screening was the finale of the three day conclave which began Sunday evening, February 20th and ended Wednesday night February 23rd.

The convention, aside from screenings featured dinner parties, an international fashion show, and an advertising and publicity symposium.

Executives and wives from Paramount, Famous Players, Twinex Century and Premier Operating were in attendance—Canada was well represented.

Exhibitors were, indeed, made aware of Paramount, with the "Godfather" scheduled for release shortly in twenty-five houses, two additional pictures to be released in the near future and another fourteen films in various stages of development, the Canadian public will be quite aware of "Paramount's—Tomorrow And Beyond".

KRENDEL COMMENTS:

It seems incredible that with so much emphasis being placed on the absence of Showmanship and Salesmanship on the part of theatre managers, the producers and distributors who invest millions in their product, seem to show little or no concern in the proper merchandising of their wares.

There was a time, in my memory, when theatres, all of them, big and little, circuit and independent, were bombarded with such a variety and quantity of advance publicity material, and, believe it or not, even free pressbooks, posters, mats, etc. These items came weeks, and sometimes months in advance of a picture's release, which at least gave the manager an even chance of cashing in on the know-how and quality of the studios' ad/pub and promotion departments.

Those days it seems are now but a fond memory. Not only is there very little or no display material, promotion kits, and all the requisites for a successful advance campaign available, but as often as not those items are conspicuous by their absence even up to the day a picture opens, sometimes not even then. How, in all conscience can a manager be blamed when a display frame or two are empty, and on occasion there is no ad in the local daily. To confound the felony, far too often a phone call from his booker advises that a new picture is to open the next day, or even that same night. With a 48 and in some instances 72 hour deadline for copy, it is quite conceivable that the picture will open cold, without benefit of a newspaper ad or any of the other gimmickry which used to make each opening a special and exciting event.

There was also a time when the publicity reps. of each distributor paid regular visits to the theatres, loaded with publicity material, to discuss a coming attraction. He would plan a campaign, visit, in company with the manager, the local newspaper, T.V. and Radio station, and interested key merchants in the area, giving a professional pitch for their picture, and even springing for a cup of coffee or a lunch. That too seems to be a thing of the past.

Those same reps., and each distributor has at least one on staff, are so busy arranging press conferences and lunches for visiting dignitaries, producers, directors, stars, in the half dozen key cities, and handing out prepared releases to the newspapers, and discs to the deejays, that they have no time to concentrate on doing a promo or sales job on location, especially in the distant areas which need their help most. This has become the common norm, not an isolated instance.

Unfortunately, in many instances a manager's superiors expect him to be a miracle worker, and show little sympathy for his problems, often heaping abuse on him for something which indirectly is, or should be, their responsibility. Then, at executive-level conferences they speculate as to the reasons for the failing pride, morale, frustration and even fear, which pervades the whole area of theatre management. But they consistently refuse to face the facts.

This writer honestly believes that if the exhibitors, setting petty prejudices aside, were to get together and present a solid front, showing that they mean business, the producers could be taught the error of their ways, and be forced to protect their multi-million dollar investments by providing the basic essentials so necessary to the B.O. success of their product.

T.V. does it, Radio does it, all sporting events do it, but the theatres who started it all, are left out in the cold. This is an intolerable situation, and one which must be corrected if we are ever to come even close to the 'Golden Days' of the movies, a time when the local theatre manager was the acknowledged Ballyhoo Kingpin in his community. Of course the quality of the product plays an important part in the overall results, but that's another story, and one which has been plaguing the industry for many years, and will not be corrected overnight.

My point is simply that procrastination will get the industry nowhere, and current attitudes are simply driving potential customers to other forms of entertainment and relaxation, which have the good sense to properly merchandise their wares and create a desire to become part of the scene. We, who developed the art of promotion and ballyhoo, would do well to copy the tactics of those who so successfully copied ours—to their benefit and our loss.

PROFILE CANADIAN IN THE SPOTLIGHT

Producer Albert S. Ruddy, a native of Montreal, Canada, is in the words of Newsweek Magazine, "A part of the new wave in what will eventually be known as the new Hollywood."

At the age of seven, Ruddy moved to New York from Montreal. He was one of two students selected from his junior high school to attend Brooklyn Tech, a high school for gifted children. Upon graduation, Ruddy earned a scholarship to the City College of New York, where he majored in chemical engineering.

After two years as an engineer, Ruddy decided a career in architecture was more in line with his artistic and creative ambitions. He began studying at the University of Southern California, working his way through college by pumping gas in the evenings. Ironically, he is seen briefly in his own production "Making It" working as a gas station attendant.

After being graduated from the University's School of Architecture, Ruddy returned East, becoming a construction superintendent for a building company in New Jersey. A chance meeting at a New York party with Jack L. Warner, then president of Warner Brothers, changed Ruddy's life. Impressed with the young man's knowledge and enthusiasm for motion pictures, Warner offered Ruddy a position in Hollywood with the film company. Ruddy accepted and went to the West Coast where he was prepared for an executive position. Unfortunately, the studio was forced to reduce production sharply and the newcomer from New York soon found himself out of the entertainment industry.

In need of a job, Ruddy became Rand's representative with the Air Force on the Design Change Acceptance Committee; a position which gave him the opportunity to travel to Air Force bases and plants throughout the country.

Ruddy never forgot his love for the motion picture industry, and a conversation with a neighbor who was employed as a forest ranger gave Ruddy the idea for a television series based on the lives of the dedicated men in the National Park Service. The series was called "The Ranger." Although it did not sell, Ruddy was hired as a writer and idea man in the new projects division of Universal's television department. Ruddy left this post when Marlon Brando hired him for his Pennebaker Productions as producer of "The Wild Seed," which starred Michael Parks and was directed by Brian Hutton. The film is now in the film library of the Museum of Modern Art as an American film classic.

A television as well as feature picture producer, Ruddy is the creator of the popular CBS series, "Hogan's Heroes." "THE GODFATHER" is the third motion picture produced by Ruddy under his own company banner, Alfran Productions.

?

Can a Canadian feature film from an original Latvian fin de siècle novello adapted by a Peruvian wireless operator with additional dialogue by a genuine Dixiecrat, featuring a Liverpuddlian sextet exterpolating on Stanislavian pyrotechnics, directed by a Carpathian boot-maker with Chekovian withdrawal symptoms and strong Bergmanian delusions find happiness in a film lab run by a crazy Irishman?

Quite likely.

QUINN LABS · 380 Adelaide Street West • Toronto • 368-3011

about people

APPOINTMENTS

Leo Jaffe, president of Columbia Pictures Industries, Inc., today announced that JOSEPH A. FISCHER and HERBERT A. ESTRIN have been elected vice presidents of the company.

Joseph A. Fischer has been Columbia's controller since joining the company in December, 1967, and will continue to serve in that capacity. He had previously been a manager with Price Waterhouse & Co., public accountants.

A Certified Public Accountant, Fischer is a 1952 graduate of Syracuse University and holds memberships in the American Institute of C.P.A.'s and the New York Society of C.P.A.'s.

Herbert A. Estrin, who continues to work in the area of the corporation's diversified activities and in its new acquisitions, has served as an assistant treasurer of its Screen Gems division since February, 1969. He joined Screen Gems in 1953 and six years later was named assistant controller, a post which he held until June, 1968, when he was appointed director of budgets and corporate planning.

Estrin holds a B.S. degree in accounting from New York University.

Eric Pleskow, United Artists Vice President in charge of International Distribution, announced four executive appointments this week.

MRS. ELEANOR TIMBERMAN has been named MGM East Coast Supervisor of Project Development, it was announced today by Daniel Melnick, vice president-production. In this capacity, she will develop product potential in book, play or film script form.

Mrs. Timberman was formerly head of Warner Bros. Eastern Story department and production executive for Allied Artists. She was also with Grove Press and Random House in editorial and advertising managerial capacities.

JACK BURGESS APPT'D BR. MGR.

In MGM's continuing effort to operate more efficiently and to better service Exhibitors, Ronald F. Emilio, Canadian Division Manager, has announced the following appointments effective immediately.

JACK BURGESS as Toronto Branch Manager; STAN HANSON as Canadian Circuit Head Booker; DAVE COOPER as Assistant Booker. In their new capacities, Jack and Stan will also assist Mr. Emilio in co-ordinating bookings and prints across Canada.

Jack Burgess has been in the industry five years starting with Universal, then moving to MGM as 16mm booker, then Junior booker and finally Head Booker just prior to his appointment as Branch Manager. He is married and has one daughter.

Stan Hanson comes to MGM with a wealth of experience having joined the industry in 1946 and has since worked in various capacities both theatrical and TV. He is married and has two sons.

Dave Cooper is a relative newcomer to the industry and has recently been a booker at United Artists. He is married and has one child.

In addition to the Sales Department appointments, Ronald F. Emilio has also announced the promotion of ROBERT POMEROY to Accounts Supervisor in a general realignment of Accounting procedures brought about by the retirement of FRANK YOUNG recently and the general computerization of all accounting within the MGM organization. Bob is married and has a son.

In making the announcement of the new appointments, Mr. Emilio expressed the belief that MGM now has a sales force second to none in the industry, and with pictures such as "Sitting Target", "One Is A Lonely Number" and "The Carey Treatment" ready for immediate release things are looking real rosy at his post.

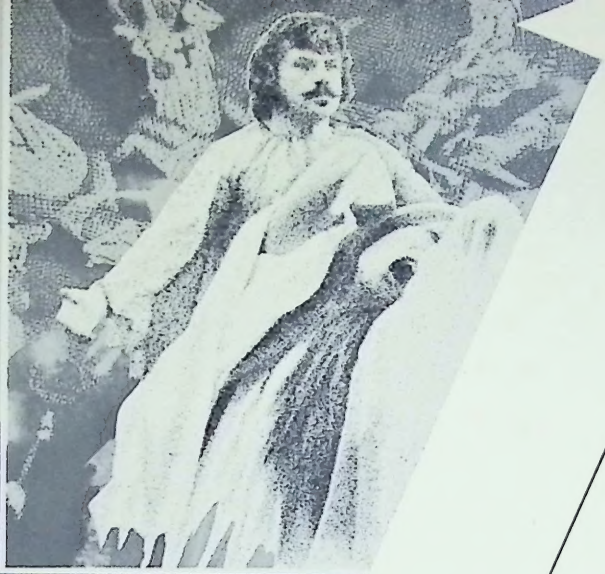
Card Walker, President of Walt Disney Productions, has appointed ROBERT L. KING as Director of Marketing Services, Motion Pictures and Television. Formerly director of promotion and exploitation, King will be overall supervisor of publicity, advertising and creative film services for theatricals and TV.

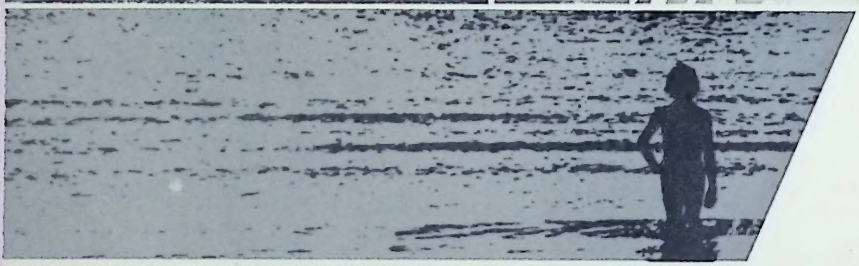
RESIGNATIONS

I.A.T.S.E.'s International Vice President ROY R. RUBEN of Detroit, Michigan announced his resignation from his official post due to ill health. The announcement was made during a special General Executive Board meeting. Mr. Ruben's resignation was accepted by the Executive Board with deep regret. The vacancy has not been filled at this time.

MURRAY BRISKIN has resigned from Bellevue Pathe (Quebec) Limited and its related companies. He had, at various times since joining them, held the post of General Manager, Vice-President and more recently as Executive Assistant to the President. The Company is the former Associated Screen Industries Limited. Briskin's future plans will be announced soon and are expected to be in the area of production and distribution.

This past Summer has been extraordinarily successful for the new management team at Warner Bros. And it's only the beginning. The lineup of films through next Fall speaks for itself, and the future projects are the basis for an impressive and profitable release schedule for 1973.



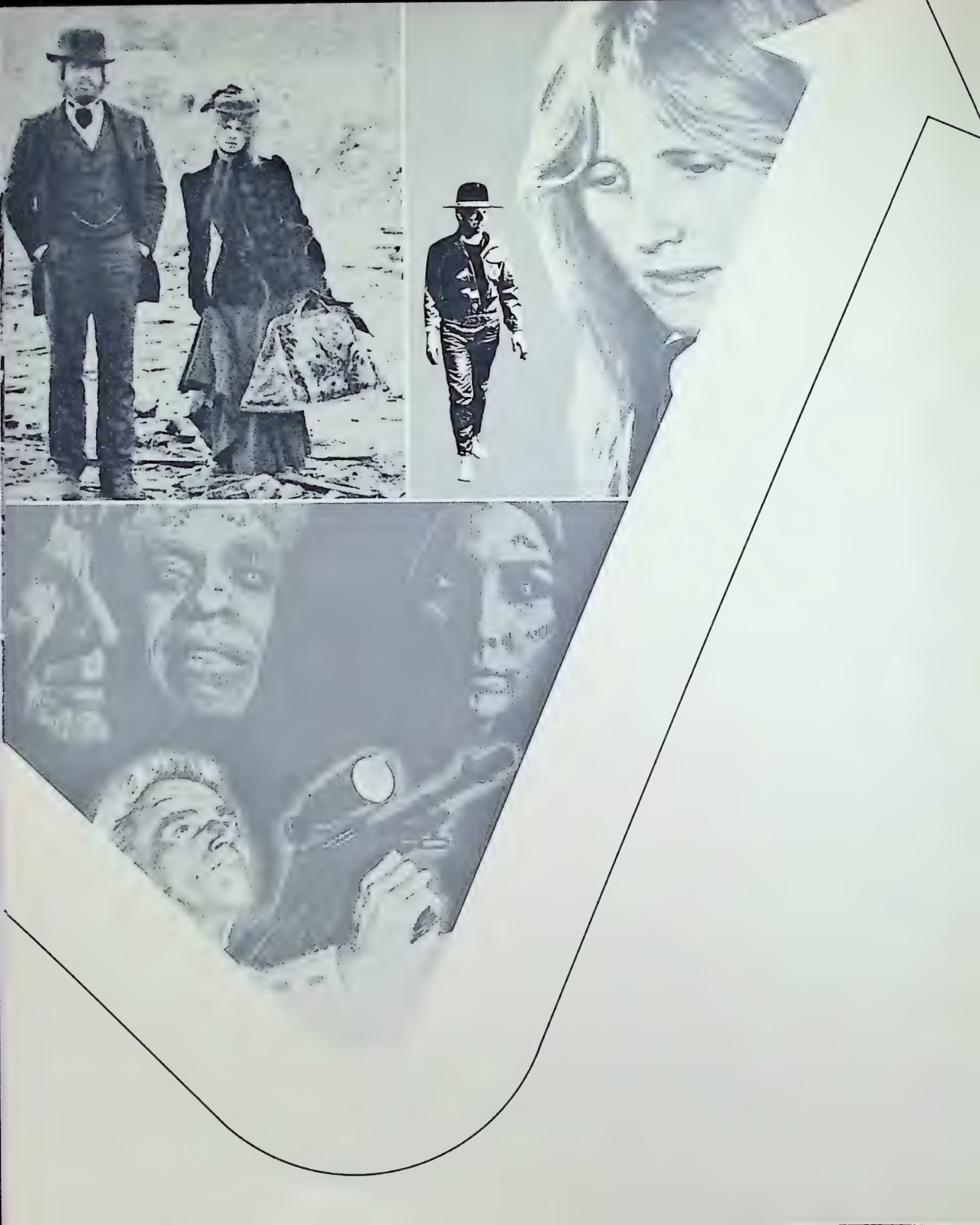


Summer of '42 "Summer of '42" emerged as the largest-grossing picture of the last seven months. The film has had remarkable long-running engagements across the country, including a New York multiple that lasted well over three months, and is still in broad release. The film is now playing in international markets, where it is continuing its long runs and successful engagements. Starring Jennifer O'Neill, Gary Grimes, Jerry Houser, and Oliver Conant. Produced by Richard A. Roth. Directed by Robert Mulligan. Written by Herman Raucher.

The Devils Controversy and record grosses have attended openings of "The Devils" throughout the world. In London, for example, where the film opened July 22, house records were set every day for the first week, and records are still being made. House records were also broken all over Italy, where the film is one of the largest grossers in Warner Bros. history. Outstanding engagements in New York, Los Angeles, San Francisco, and Boston have highlighted a successful domestic release. Starring Vanessa Redgrave and Oliver Reed. Produced by Robert H. Solo and Ken Russell. Screenplay and Directed by Ken Russell.

Death in Venice After winning the Special Grand Prix at the Cannes Film Festival, "Death in Venice" went on to record-shattering engagements in many capital cities throughout Europe and Latin America. The film was greeted by critics here with almost unanimous acclaim, and promptly began long and successful engagements in both New York and Los Angeles. Starring Dirk Bogarde. Produced and Directed by Luchino Visconti. Screenplay by Luchino Visconti and Nicola Badalucco.

Klute Excellent reviews and strong performances have combined to make "Klute" an outstanding artistic and commercial success. With continuing first run engagements lasting months, and hugely successful multiple runs, "Klute" should continue on well into 1972. The film began its foreign release at the Warner West End Theatre in London where it has broken the house record for the first week of its run. Starring Jane Fonda and Donald Sutherland. Produced and Directed by Alan J. Pakula. Co-Produced by David Lange. Written by Andy and Dave Lewis.

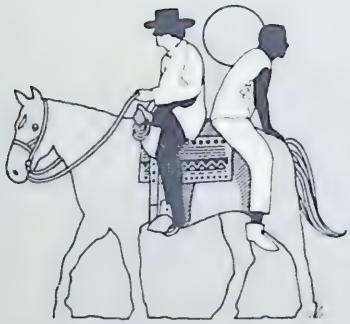


McCabe & Mrs. Miller Many of our most respected national and local critics have been unreserved in their praise for "McCabe & Mrs. Miller," which may well be among the most acclaimed films of 1971. The film has been recording impressive grosses everywhere, and will continue on for many months. Starring Warren Beatty and Julie Christie. Produced by David Foster and Mitchell Brower. Directed by Robert Altman. Screenplay by Robert Altman and Brian McKay.

The Omega Man After record-breaking openings in the Southwest and Southeast, "The Omega Man" went on to accumulate top grosses in its New York engagement. The science-fiction adventure film is now attracting huge audiences across the country. Starring Charlton Heston. Produced by Walter Seltzer. Directed by Boris Sagal. Screenplay by John William and Joyce H. Corrington.

Billy Jack Runs of more than six months in Minneapolis, Kansas City and St. Louis highlighted the first group of test engagements for "Billy Jack." Playing in cities where tenth and 15th week grosses have often been higher than its opening weeks, "Billy Jack" has built a remarkable story of long-run success in most of the cities where it has played. Starring Tom Laughlin and Delores Taylor. Produced by Mary Rose Solti. Directed by T. C. Frank. Screenplay by Frank and Teresa Christina.

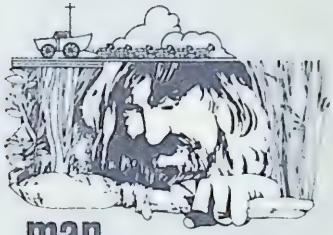
The Warner Bros.
release schedule
through Fall, 1972



skin game

The hilarious adventures
of two "bunco artists" who conned
their way across the West
Starring James Garner,
Lou Gossett and Susan Clark
Executive Producer Meta Rosenberg
Produced by Harry Keller
Directed by Paul Bogart
Screenplay by Pierre Marton.

October



man in the wilderness

They left him to die
and they lived to regret it
An epic of survival.
starring Richard Harris
and John Huston
Produced by Sanford Howard
Directed by Richard C. Sarafian
Written by Jack DeWitt

November

dirty harry

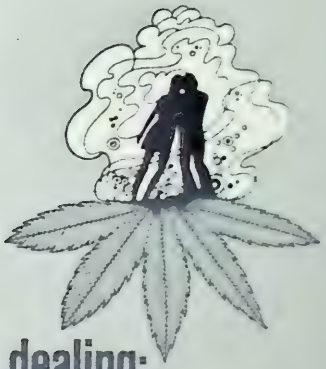
You don't assign Detective
Harry Callahan to murder cases
You just turn him loose
Starring Clint Eastwood
Executive Producer Robert Daley
Produced and Directed by
Don Siegel. Screenplay by
Harry Julian Fink & R. M. Fink
and Dean Riesner

December

a clockwork orange

Stanley Kubrick's newest
masterpiece, being the
adventures of a young man whose
principal interests are rape
ultra-violence and Beethoven
Starring Malcolm McDowell
Executive Producers Max L. Raab
and Si Litvinoff. Produced
and Directed by Stanley Kubrick
Screenplay by Stanley Kubrick

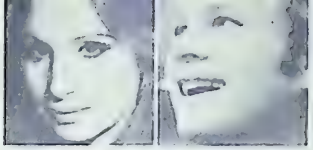
December Special Pre-Release
Limited Engagement Only
February Limited General Release
June Regular Release



dealing: or the berkeley-to-boston forty-brick lost-bag blues

A college man's search for
his girlfriend, an incriminating
suitcase, and some way around
a crooked cop
Starring Barbara Hershey
and Robert F. Lyons. Produced by
Edward R. Pressman. Directed by
Paul Williams. Screenplay by
Paul Williams and David Ode

January



the cowboys

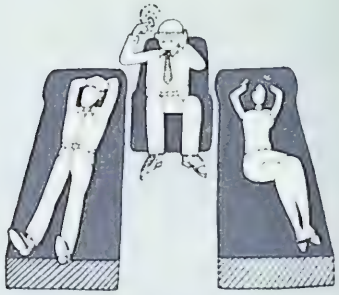
The unforgettable story of a veteran rancher whose destiny is in the trembling hands of a group of greenhorn youngsters Starring John Wayne Produced and Directed by Mark Rydell Screenplay by Irving Ravetch & Harriet Frank, Jr and William Dale Jennings.

February

snow job

The world's leading skier leads a daring caper to heist $250,000 from an Alpine casino Starring Jean-Claude Killy, in his first American film, and Daniele Gaubert Produced by Edward L. Rissien Directed by George Englund Screenplay by Ken Kolb and Jeffrey Bloom.

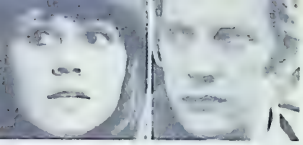
February



what's up, doc?

How the "wrong" fiancee keeps turning up in the right places, bewildering the cops, the CIA, but most of all, the boyfriend! Starring Barbra Streisand and Ryan O Neal. Produced and Directed by Peter Bogdanovich Screenplay by Buck Henry and David Newman & Robert Benton

March Pre-Release
Late June Regular release

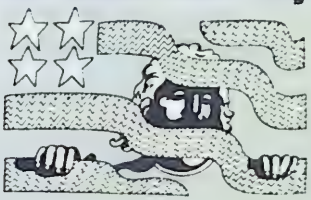


steelyard blues

The wildest "mob"
you've ever met – out to
steal an antique seaplane
for fun and profit
Starring Jane Fonda,
Donald Sutherland and Peter Boyle
Produced by Tony Bill and
Michael & Julia Phillips. Directed by
Alan Myerson. Screenplay by
David Ward

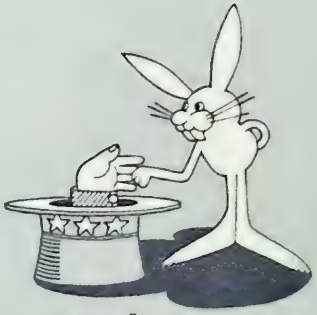
April Pre-release
Late June Regular release

the all-american boy



A penetrating look
into small-town America and a
young man who was its
great hero and chief heel
Starring Jon Voight
Produced by Joseph T. Naar
and Saul John Krugman
Written and Directed by
Charles Eastman.

May



get to know your rabbit

The Organization Man
drops out to become a tap
dancing magician with one
rabbit but lots of bunnies
Starring Tom Smothers,
John Astin, Katharine Ross and
Orson Welles. Produced by
Steve Bernhardt and Paul Gaer
Directed by Brian De Palma
Written by Jordan Crittenden

June

portnoy's complaint

The most talked-about novel in recent years -- and it's all here
Starring Richard Benjamin
Karen Black and Lee Grant
The Ernest Lehman
Sidney Beckerman Production
Screenplay and
Directed by Ernest Lehman

July

the heat's on

Grave Digger Jones
and Coffin Ed Johnson resume
their zany exploits in
the equally hilarious sequel to
"Cotton Comes to Harlem."
Starring Godfrey Cambridge
and Raymond St. Jacques.
Produced by Samuel Goldwyn Jr
Directed by Mark Warren.
Screenplay by Ernest Kinoy

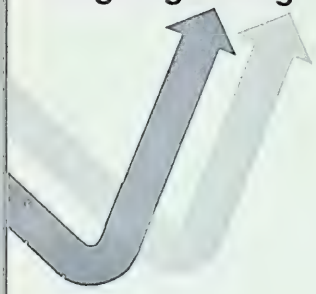
July

cancel my reservation

The rest were only warm-ups
for this. the funniest Hope yet.
Starring Bob Hope. Forrest Tucker,
and Eva Marie Saint.
Produced by Gordon Oliver
Directed by Paul Bogart.
Screenplay by Arthur Marx and
Robert Fisher

Fall 1972

And after next Fall...we'll still be going strong



[redacted]

Harold Robbins' giant new novel about a Detroit dynasty, the birth of a new car and some high-octane love making. Produced by Bruce Geller and Alden Schwimmer. Screenplay by Michael Wilson.

[redacted]

A wild comedy about the life and hard times of a PR man working with police homicide by an award-winning novelist/playwright. Produced by Jack Brodsky. Directed by Bud Yorkin. Written by Bruce J. Friedman.

[redacted]

The runaway best seller that tells the macabre story of of a young girl possessed by the Devil. Produced and Written by William Peter Blatty. Directed by William Friedkin.

[redacted]

A bizarre and frightening suspense story about a man with a computer in his brain and killing on his mind, from the author of "The Andromeda Strain" and "Dealing: or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues." Written and Directed by Michael Crichton.

[redacted]

Broadway's blockbusting musical arrives on the screen in a long-awaited extravaganza of fun and entertainment. Produced by Robert Fryer and James Cresson.

[redacted]

The headline-making story of detective Frank Serpico and partner Sgt. David Durk, and their fight against crime in New York City, and corruption in the New York City Police Department. Starring Paul Newman and Robert Redford. Produced by John Foreman.

[redacted]

A man is driven to destroy a chemical warfare installation after his son is killed by a nerve gas experiment. Starring and directed by George C. Scott. Executive Producer J. Ronald Getty. Produced by Fred Weintraub. Screenplay by Phil Friedman and Dan Kleinman.

[redacted]

An exciting new (untitled) project to be produced, written and directed by Stanley Kubrick.

portnoy's complaint

The most talked-about novel in recent years -- and it's all here
Starring Richard Benjamin
Karen Black and Lee Grant
The Ernest Lehman
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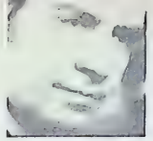


deliverance

Four fun-loving men on a weekend camping trip that turns into a terrifying nightmare James Dickey s best-seller brought stunningly to the screen starring Jon Voight and Burt Reynolds Produced and Directed by John Boorman Screenplay by James Dickey

Fall 1972

a fan's notes

An outrageous comedy about the rise and fall of The Modern North American Male. Starring Jerry Orbach. Produced by Martin Davidson. Directed by Eric Till. Screenplay by William Kinsolving.

Fall 1972

jeremiah johnson

He wanted the rugged, lonely life of a mountain man, but instead found himself on an extraordinary mission of revenge against the entire Crow Indian nation. Starring Robert Redford. Produced by Joseph Wizan. Directed by Sydney Pollack. Screenplay by John Milius and Edward Anhalt.

Fall 1972

dracula today

A brand new and thoroughly chilling story about a relative of the famous Count, who appears with an eye for the ladies, and a taste for everything. Starring Christopher Lee, Peter Cushing and Stephanie Beacham. Executive Producer Michael Carreras. Produced by Josephine Douglas. Directed by Alan Gibson. Screenplay by Don Houghton.

Fall 1972

stop

A blistering story of four beautiful people, two strange marriages and a murder. Starring Linda Marsh, Edward Bell, Marlene Clark and Richard Dow. Produced by Paul M. Heller Written and Directed by Bill Gunn.

Fall 1972

eliza's horoscope

A timely tale of young love, mysticism, and intrigue Starring Eliza Michaels, Tom Lee Jones and Lila Kedrova Written, Produced and Directed by Gordon Sheppard

Fall 1972

Warner Bros. is proud of its long and illustrious history of artistically satisfying and commercially profitable motion pictures and exciting future. The company is determined to continue to encourage and develop the very best in projects, people and entertainment.

CANADIAN PRODUCTION SCENE

Quadrant Films of Toronto will produce "Introducing Suzie", written by and starring Mickey Rooney, slated for production at the end of April in and around the Toronto area. Harold Greenberg will be the Executive Producer. Producer will be David Perlmutter, Director of Photography—Harry Makin, Gerry Arbeid will handle the 1st A.D. chores. Director will be Canadian—name t.b.a. when contract finalized. All crewing and casting, with the exception of Mr. Rooney, will be Canadian.

Claude Jutra will begin production of "Kamouraska" in Quebec on the 28th of February starring Genevieve Bujold, Philippe Leotard and Alain Cuvelier.

Bellevue Pathe's president, Harold Greenberg, announced a multi-million dollar fund for production of private feature films in Canada and a number of projects are already under consideration.

"Child's Play", screenplay based on the K. Christie novel, is tentatively set for production in Nova Scotia this summer. Don Ginsberg will be producer.

Writer Tom Reid is working on a feature film project for John F. Bassett, based on the life of singer Ronnie Hawkins. Filming is scheduled to begin next fall. Approximately fifty per cent of the filming will take place in the Toronto area, with the remainder equally divided between the London/Grand Bend area in Ontario and Arkansas.

National Film Board has just completed several new works, including a one-hour dramatic documentary with Michael Kane, John Bethune, Ron Hartmann, Paisley Maxwell, Alan MacRae, Rex Sevenoaks, Sandra Scott, Cec Linder, Frank Perry, Henry Gamer, Don MacIntyre, Sabina Maydelle, Earl Pennington, Bazil Fitzgibbon, Henry Hovencamp and Ian DeVoy; and a one hour animated film, "Man the Polluter" with the voices of Roger Perriard, Ernie Schmidt, Victor Ferrucci, Les Nirenberg, Henry Ramer and Clesson Goodhue.

The Canadian Film Editors Guild who have about 170 members—largely concentrated in Toronto—have announced the executive for 1972. President is Don Haig; First V.P. is Phil Auguste; Second V.P. is Roger Pyke; Secretary is Havelock Gradidge and Treasurer is Don Evraire. The six board members are George Appleby, Eric Wrate, Bruce Sabsay, Bob Cogger, Helen Lewis and Tony Kelleher.

The guild estimates that there are about 1000 working editors in Canada and is anxious to expand its membership. Honorary members are Christopher Chapman, Bob Crone and Helen Lewis, who was cutting films in Hollywood in the 1920's.

Jay Weston, U.S. producer of Lady Sings the Blues, is considering Toronto as the location for his next feature. "The Feldman Syndrome", scheduled for shooting in early spring. Director is James Goldstone (The Gang Who Couldn't Shoot Straight) and writer is Lane Slate. He said that he plans to use Canadian talent and crew and expects to have a production office, complete with casting director, set up by April.

TRUCKIN IS . . . . .

Communication. The free dialogue stresses just that. If one wishes to view a cross section of youth involved in finding out—what you are or what you are not—then this John Carroll picture will offer insight.

The photography is more than noteworthy considering the budget conditions under which the picture was made. This production will not appeal to the average movie-goer as subject matter, is seek and find—no plot line exists, however, day to day values are examined in the light of whether the values envelope the seeker—a sort of self eating coiled snake, if you will. The dope syndrome or drug culture is the parasitic subject, not to mention, the concern for loss of identity.

In short, if directors like John Carroll are permitted by virtue of funding to continue to improve their skill then films similar to "Truckin' " will expand in all facets enabling Canadian productions to reach impressive box office figures.

Left to right: Willie McKau, Shimmy Plener, Liz Martiniak and Ryan Trash.

international news reel

TOP GROSSERS

United Artists, which has been enjoying an upsurge in business throughout the world, recently completed its biggest week in Sweden for any company with total billings of $139,306, for the seven-day period ending January 8.

Paddy Chayefsky's "The Hospital" is rolling up solid grosses in key engagements across the country, reports James R. Velde United Artists Vice President.

The film, starring Academy Award-winner George C. Scott and co-starring Diana Rigg, also has been acclaimed by the nation's critics.

Following are the grosses for some of the key engagements:

TORONTO, Hyland Theatre: $20,436, ten days.

CHICAGO, Roosevelt Theatre: $48,462, ten days.

BOSTON, Carver 57: $51,390, nineteen days.

LOS ANGELES, Bruin Theatre: $212,924, nine weeks.

NEW YORK, Sutton Theatre: $218,056, nine weeks.

"The Hospital", written by Paddy Chayefsky, was directed by Arthur Hiller and produced by Howard Gottfried for release by United Artists.

MILAN, Italy—Columbia Pictures' "X Y & Zee," starring Elizabeth Taylor, Michael Caine and Susannah York, opened to rousing business in Italy, registering $16,000 in its first week at the Manzoni Theatre.

"X Y & Zee," a Kastner-Ladd-Kanter production, was directed by Brian Hutton from a screenplay by Edna O'Brien. Jay Kanter and Alan Ladd, Jr. produced, with Elliott Kastner as executive producer.

National General Pictures' "Pocket Money" is scoring top grosses in initial engagements around the country, it was reported today by Charles Boasberg, President of the distribution company.

In some areas the Paul Newman-Lee Marvin starrer is outscoring "Little Big Man", the company's all-time top grosser. These situations include the fourteen-theatre mini-multiple in Los Angeles, where "Pocket Money" has garnered $136,000.00 in five days; Kansas City, where "Pocket Money" has racked up $19,000.00 in five days at the Ranch Mart I, the Empire II and Blue Ridge I; Omaha, where the picture has topped $8,000.00 in three days at the Indian Hills; and Tulsa, where "Pocket Money" has done over $9,000.00 in five days at the Will Rogers.

Despite biting cold, heavy icy rain, slush and snow, "Without Apparent Motive," 20th Century-Fox's detective-thriller grossed a huge $15,831 for the first three days of its American premiere engagement at the Paris Theatre.

Produced by Jacques-Eric Strauss and directed and co-authored by Philippe Labro, "Without Apparent Motive" stars Jean-Louis Trintignant and Dominique Sanda.

"The Hot Rock," 20th Century-Fox's comedy thriller, set five house records with giant business in the first weekend of its world premiere engagement in New York City at the Trans-Lux East, Trans-Lux West and Trans-Lux 85th Street theatres.

The new house records were set at the Trans-Lux East, with grosses of $7,551 and $7,059, respectively; and at the Trans-Lux 85th Street, where the boxoffice take was $4,585, $7,107 and $6,570, respectively.

Total business for the first five days of the engagement of "The Hot Rock" at the three theatres was a massive $71,551.

"The Hot Rock," which stars Robert Redford, George Segal and Zero Mostel, was produced by Hal Landers and Bobby Roberts, and was directed by Peter Yates from the screenplay by William Goldman, based on the best selling novel by Donald E. Westlake.

AWARDS

LONDON—John Schlesinger's "Sunday Bloody Sunday" received eight nominations for British Academy Awards, including Best Picture.

The film, a United Artists release, also was nominated in the following categories: Best Direction—(John Schlesinger), Best Actress—(Glenda Jackson), Best Actor—(Peter Finch), Best Screenplay—(Penelope Gilliatt), Best Cinematography—(Billy Williams), Best Soundtrack and Best Film Editing.

Columbia Pictures' "The Go-Between" have received 11 nominations for England's 1971 Film Awards, including Best Picture—more than any other film in this year's competition.

In addition to its nomination as Best Film, "The Go-Between" received nominations in the following categories: Best Actress (Julie Christie), Best Director (Joseph Losey), Best Screenplay (Harold Pinter), Best Supporting Actress (Margaret Leighton), Best Supporting Actor (Edward Fox and Michael Gough), Most Promising Newcomer (Dominic Guard), Best Cinematography (Gerry Fisher), Best Art Direction (Carmen Dillon), Best Costume Design (John Furniss), Best Soundtrack (Garth Craven, Peter Hanford, Hugh Strain).

Universal's "The Railway Children" has been selected for two Christopher Awards by The Christophers, an organization designed to replace fault-finding with positive action.

The awards will be presented to Producer Robert Lynn and Director-writer Lionel Jeffries.

"The Railway Children" was recently cited by Boxoffice Magazine for its Blue Ribbon Award.

Jeffries, who wrote the screenplay, makes his directorial debut.

"Klute" and "Dirty Harry," two Warner Bros. motion picture hits, have been nominated for the annual Edgar Allan Poe award presented by the Mystery Writers of America for the "best crime/mystery picture of the year."

production notes

TO START PRODUCTION

Dyan Cannon has been signed by producer Robert M. Weitman to star with Burt Reynolds in "Shamus," an original story about a hard-hitting private eye which begins filming in New York this spring for Columbia Pictures.

"Shamus" marks the second association for Weitman and Miss Cannon, who scored in last year's hit "The Anderson Tapes," also for Columbia.

"Shamus" will be directed by Buzz Kulik from a screenplay by Sam Pessin.

Peter Finch has been signed by producer Ross Hunter to star in "Lost Horizon," the drama with music which marks Hunter's first film for Columbia Pictures.

Production on "Lost Horizon" will begin this Spring with Charles Jarrott directing from a screenplay by Larry Karmer. Jacques Mapes is serving as associate producer.

Finch will report from Lugano, Switzerland several weeks in advance to rehearse his musical numbers with choreographer Hermes Pan, as well as Burt Bacharach and Hal David, who have written the music and lyrics.

Film rights to "The Terminal Man," a new novel by Michael Crichton, author of the best-selling "The Andromeda Strain," have been acquired by Warner Bros. Crichton will write and direct the motion picture.

"The Terminal Man" will be published by Alfred Knopf in May, 1972, and is a Book-of-the-Month-Club selection.

Ann-Margaret and Ben Johnson, both winners of the 29th annual Golden Globe awards in the "best supporting actress and actor" categories, have been signed by producer Michael Wayne for co-star roles with John Wayne in "The Train Robbers," a Batjac Production for Warner Bros.

Burt Kennedy, who wrote the screenplay of "The Train Robbers," will also direct the western, scheduled to go before the cameras late next month on location in Durango, Mexico.

Claude Akins has been signed to co-star with Charlton Heston and Yvette Mimieux in MGM's airline suspense drama "Skyjacked". He joins a cast also co-starring James Brolin, Jeanne Crain, Roosevelt "Rosey" Grier, Walter Pidgeon and Leslie Uggams. "Skyjacked," a Walter Seltzer Production, is being directed by John Guillermin from a screenplay by Stanley R. Greenberg.

Hugh A. Robertson will direct and Pervis Atkins produce "Melinda" for MGM. Written by Lonne Elder III, "Melinda" is a fast-paced thriller underscored by a poignant love story. "Melinda" will go before the cameras at the end of March on location in and around Los Angeles with some interiors to be shot at the studio.

MGM will film "The Lolly-Madonna War" to be directed by Richard Sarafian. Rodney Carr-Smith will produce from a screenplay he wrote in collaboration with Sue Grafton based on Miss Grafton's novel of the same name.

"The Lolly-Madonna War," which is scheduled to go before the cameras this spring, is the first project to be announced by Mr. Melnick since he recently joined MGM.

"The Lolly-Madonna War" is a strong and suspenseful story of what happens when hate erupts in a part of our contemporary society.

"Savage Messiah" has been selected by producer-director Ken Russell as his next film project. The film stars Dorothy Tutin and Scott Antony.

Russell describes "Savage Messiah" as "a romantic tragedy with surprising humorous as well as haunting undertones."

"Savage Messiah" is Russell's fifth screen venture since he directed "Women In Love."

"Savage Messiah", from a screenplay by Christopher Logue, based on a book by H. S. Ede, will be shot in England over a ten week period, principally on location in and around Bath, Bristol, Weymouth and Arundel, Sussex. Shirley Russell, the director's wife, is designing costumes for the film as she has for Russell's past films.

MGM has placed the sequel to "Shaft," titled "The Big Bamboo," before cameras on location in New York City with Roger Lewis and Ernest Tidyman producing. Gordon Parks, who directed the phenomenally successful "Shaft," and Richard Roundtree, who starred in the title role, are combining talents once again as director and star in the Stirling Silliphant-Roger Lewis presentation. The screenplay of "The Big Bamboo," is by Ernest Tidyman who created the character of the Harlem private detective, John Shaft, in his popular novel.

As with its predecessor, the action-thriller features a predominantly Black cast of performers, as well as a number of Black technicians and key crew members behind the cameras.

"Across 110th Street," starring Anthony Quinn, Yaphet Kotto and Anthony Franciosa, will be produced by Ralph Serpe and Fouad Said. Barry Shear will direct.

The picture is based on the novel by Wally Ferris with a screenplay written by Luther David. Quinn and Shear are executive producers of the project, which will go before the cameras in April for release by United Artists.

Burt Reynolds has been signed to star in the title-role of "McKlusky." The picture is a Levy-Gardner-Laven production for release by United Artists. Based on an original screenplay by William Norton, "McKlusky" is a contemporary drama set in the South. Filming begins in May.

Susan Clark has been set to star with Rock Hudson and Dean Martin in "Showdown," which rolls April 8 in New Mexico. George Seaton is producing and directing. She most recently starred with James Garner and Lou Gossett in "Skin Game."

The western drama, written for the screen by Theodore Taylor from a story by Hank Fine, marks George Seaton's first film since "Airport," the largest-grossing motion picture in Universal's history.

continued on page 26

fadeouts—looking back

On December 15th, 1913, Marcus Loew and a group of celebrities from New York, including A. L. Erlanger, Joseph M. Schenck, Thomas Lamb, and Irving Berlin, arrived in Toronto to celebrate the opening of Loew's new Theatre on Yonge Street, which featured "Quality Vaudeville and Select Photoplays"—at good old prices up to 50 cents. On this auspicious occasion Irving Berlin introduced a new song and 'Weber & Fields' made a courtesy appearance.

From the Toronto "Mail and Empire" on Tuesday, February 17th, 1914, the headline ran "New Winter Garden Formally Opened". It does not state in the accompanying article just who Marcus Loew brought along this time to celebrate the opening, but this new Thomas Lamb creation, ON TOP of Loew's, stole the rave reviews from the various Vaudeville Acts that were presented. This new Theatre offered "Vaudeville of the Highest Quality—the Last Word in Amusement Luxury, Comfort and Safety" with all seats reserved—from 25 cents to 50 cents—occupied only for the evening performances while Loew's (downstairs) ran continuous performances.

The theatre building was commissioned by Marcus Loew as two Vaudeville Houses (with photo plays.) The lower theatre would run on a continuous basis, while the upper theatre would show the same presentations both on stage and screen on a once-only reserved-seat arrangement in the evening. The Winter Garden was reached by three elevators in the main double lobby, or by the Grand Staircase—seven stories up—while the props and actors would use the special stage elevator that rose from one level to the other. The Winter Garden had its own Scene Dock and most likely used 'standard' cloths for the various visiting acts while the toured cloths would remain hung in Loew's downstairs. There is evidence that even a small elephant used in one of the acts had an elevator ride to the upper stage.

There are many reasons why the upper theatre finally closed. The opening of the Pantages (now the Imperial—and Canada's largest 3,200 seat movie palace) and notwithstanding Loew's Uptown brought Vaudeville to Toronto in a big way. Perhaps the line-up for the elevators to the Winter Garden, or the climb up seven stories became unpopular. Old newspapers state that the Winter Garden faltered, tried separate programmes from Loew's, was used on an off-and-on basis for a while, then faded from memory in the early '30's. It was never converted to Sound. The front entrance portion became a small shop, the elevators were hidden behind a tapestry, and the Grand Staircase was hidden by a false wall.

On entering the Yonge Theatre from the street, the passage from the box-office on the right widens into a sitting room to the left—behind the small shop that faces the street. The main passage continues on into the lower theatre lobby, with its staircase rising to the balcony, and through a hidden doorway in the false-wall of the lobby sitting room, one steps into the remainder of the former main entrance to the two theatres. The "New" passage into the lower theatre is shown as a plaster tunnel leading into the lower theatre, it is here that the Grand Staircase leads upward into the dark. The wall hangings are still there, thick with dust.

The balustrade appears to be smoothly carved marble, but is actually plaster finished and painted to give the appearance of marble. Sweeping arches that appear to carry the Grand Staircase have been shown to be decorative plaster, and much of the theatre building made use of concrete beams, with a length and strength quite new in those days. This helps to make the Winter Garden still a safe building from the Fire Department's point of view!

At the top of the staircase is a lobby—and facing you are the three elevators from the lower lobby—which were never converted to 60 Cycles years ago and are useless. The cost of converting—should the Winter Garden come back into use—would be a major cost factor. In this lobby is found one of the original silent Projectors removed at some time from the booth—it still operates as smoothly—by hand crank—as the day it was installed.

There are differing reports as to the size of the Winter Garden, but is understood it held about 1,600 people. It has a beautifully raked auditorium, with a gentle single balcony, with three stepped boxes on each side. The sight-lines would make any modern architect green with envy, and the intimacy of the Winter Garden is something the 'new' theatres never seem to possess.

The Winter Garden was designed to be just that. The supporting pillars at the back of the auditorium are concrete made to look like rough tree trunks.

The garden-effect is created by the artists who painted each detail on the plaster walls. The trellis-effects are painted in three-dimension, and the leaves and flowers appear so real that they could be picked off easily, however the ceilings are hung with leaves and wisteria blossoms that not only look—but are real! The leaves, mostly black skeletons now, were absolutely real, while the blossoms, many still showing their original colourings were silk. Some of the colour photos taken by the Historic Sites Service show these colours clearly in the dim light, however, the vegetation seemed dark and dusty! Above the leaves, one could see that the ceiling beams were painted to look like wood, and the 'sky' had been blue. Through the leaves hung the original Tiffany-type garden lanterns, most of which still operate. The original lamps are still in the footlights, hand-dipped, and of the old clear filament-type. The gas-jets are still in place as well, and are also in the dressing rooms along with electric lights.

The original picture sheet is still hanging in place—a silver-painted square with black masking frame with pillars in a garden setting. This one picture sheet also carried its own 'runners' and curtain track, so that once the picture sheet was raised, the stage was cleared completely for the live acts, with no drapes or ropes to interfere. To one side of the stage is the large freight elevator for the scenery and actors.

The dressing rooms, three to a level, reached between the two stages, and a dumbwaiter was built in to convey the

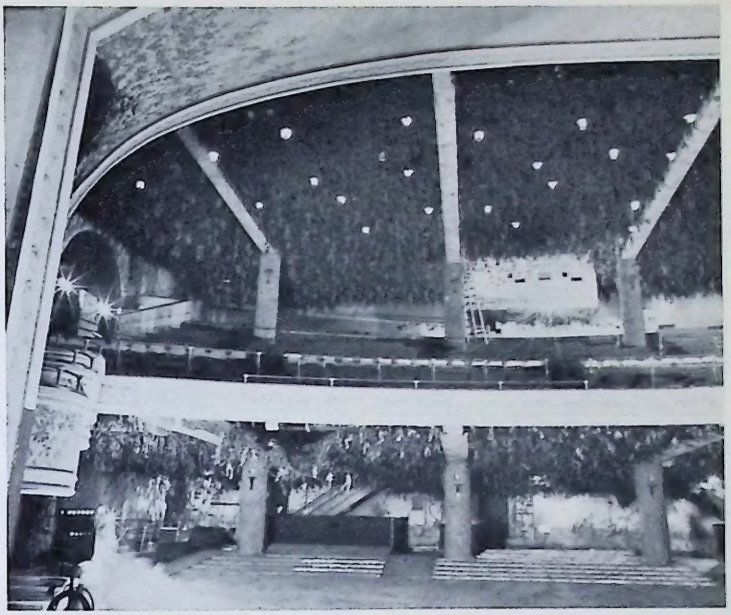
THE WINTER GARDEN REVISITED

artistes' belongings to whatever floor they occupied, which could be a difficult choice—for one, Loew's was seven floors from the Winter Garden level. The dressing room walls still bear the usual sketches and names—along with layers of dust on the gas jets and mantles.

The future of the Yonge and the Winter Garden are uncertain at this time. The steps in the balcony of the Winter Garden are too narrow for today's deeper seats, and the cost of rebuilding the balcony alone would be quite prohibitive. It stands in the heart of downtown Toronto, which is rebuilding at a frantic pace. There are plans for a huge super-city along the waterfront, which would bring many residents back into the downtown area—Toronto was never blighted like the centre of so many North American cities, and there is hope that the Yonge and Winter Garden might yet attract crowds. The Winter Garden could become a supper-club, with live entertainers and a silent film as in the old-days: with the novelty of being perched up so high. It is doubted that the prices would be the same as before, but the atmosphere could easily be re-created. New air-conditioning would unfortunately replace the little platforms that jut out on the tree-trunk pillars at the rear of the theatre—these used to hold the electric fans! As a matter of interest, the insulation between the theatres was found to be tons of cinders when some floorboards of the Winter Garden were lifted!

In this age of demolish and destroy, it is sheer magic to wander through this dusty but still-beautiful reminder of the earliest efforts of a man who later on created so many thrilling movie-palaces. It is also interesting to be able to let one's imagination run riot—for the Winter Garden is still sitting on top of the Yonge—it is not just a memory of the past.

Exerpts From:
The Journal of
The Theatre
Historical
Society (Allan M. House)



Auditorium of Winter Garden from stage on top of Yonge Theatre, Toronto.

The grand staircase to Winter Garden. Yonge Theatre, Toronto, Canada.

PRODUCTION NOTES (con't)

Ricardo Montalban has been signed by producer Arthur P. Jacobs for a co-starring role in 20th Century-Fox's "Conquest of the Planet of the Apes." Coincidentally, the assignment marks the start of Montalban's 31st year in films.

"Conquest of the Planet of the Apes," marks the fourth film based upon characters created by Pierre Boulle.

Also starred in the APJAC Production are Roddy McDowall, Natalie Trundy, Don Murray and Hari Rhodes.

IN PRODUCTION

Principal photography commenced in Tucson, Arizona on MGM's "Rabbits," with A. C. Lyles producing and William Claxton directing.

Stuart Whitman, Janet Leigh and Rory Calhoun star in the screenplay by Hal Dresner and Gene Kearney from the novel by Russell Bradden.

Ted Voigtlander, A.S.C., is the director of photography on the suspense drama which is not only science fiction but also is involved with what happens to man when he disturbs the natural balance of nature.

Quincy Jones has been signed by producer Samuel Goldwyn, Jr., to compose and direct the musical score for "Come Back Charleston Blue," which is now being filmed in New York City for Warner Bros. release. Godfrey Cambridge and Raymond St. Jacques star in the film.

Jones' composing credits include such motion pictures as "The Pawnbroker," "In Cold Blood," "In The Heat of the Night," "The Anderson Tapes," "Dollars" and "The Hot Rock."

"Come Back Charleston Blue," a sequel to Goldwyn's "Cotton Comes to Harlem," is based on a novel by Chester Himes. Mark Warren is directing the film.

"Last Tango In Paris," starring Marlon Brando, is currently in production in Paris, with Bernardo Bertolucci directing. A contemporary drama, the film will be produced by Alberto Grimaldi for release by United Artists.

The picture is Bertolucci's first since winning Best Director Award for "The Conformist."

"The Magnificent Seven Ride," starring Lee Van Cleef and co-starring Stefanie Powers, Mariette Hartley and Michael Callan has gone before the cameras for United Artists release.

Fourth of the popular western adventures launched with the acclaimed "The Magnificent Seven" under the banner of the Mirisch Production Company, "The Magnificent Seven Ride!" is being produced in Southern California by William Calihan and directed by George McCowan from a screenplay by Arthur Rowe.

The featured cast includes Luke Askew, Pedro Armendariz, Jr., William Lucking, James Sikking, Carolyn Conwell, Darrell Larson, Ed Lauter and Elizabeth Thompson.

Anthony Quayle and Lou Jacobi have joined the starring cast of "Everything You Always Wanted to Know About Sex* (*But Were Afraid to Ask)," the new Woody Allen comedy now filming for United Artists release. Others in the Jack Rollins-Charles H. Joffe Production are Allen, who also wrote the screenplay and directs; Louise Lasser, Tony Randall, Lynn Redgrave and Gene Wilder.

COMPLETED PRODUCTION

"The Concert for Bangladesh," a 70mm filmed account of George Harrison's historic concert held last August 1 at Madison Square Garden, will be jointly distributed and promoted on a world-wide basis by Apple and 20th Century-Fox.

The announcement was made as sales for the Apple album, "The Concert for Bangladesh," soared towards the $6 million mark and further confirmed Klein's prediction that it will make $15 million for the special United Nations Children's Fund for Relief to Refugee Children of Bangladesh.

Profits from admissions to the film are expected to further enrich the fund.

Filmed under the supervision of Saul Swimmer, the 70mm, six-sound track color presentation is expected to open in seven major cities, including New York, this Easter. Special procedures and techniques are currently being formulated for the proper exhibition of the film in each town that it plays.

"Blindman," Abkco Films action-filled western co-starring Tony Anthony and Ringo Starr, will be released world-wide by 20th Century-Fox Film Corp.

The film recently had its domestic premier in Chicago, where it is now in the fourth week of a highly-successful run. Twentieth-Fox will put the film into immediate release.

Michel Legrand has been signed to score MGM's "One Is A Lonely Number," currently being edited for a spring release.

Directed by Mel Stuart and produced by Stan Margulies, the feature was filmed entirely on location in San Francisco. The David Seltzer screenplay is based on a New York short story by Rebecca Morris. "One Is A Lonely Number" stars Trish Van Devere, Monte Markham, Janet Leigh and Melvyn Douglas.

Composer-arranger Michel Legrand has written the music for many recent motion pictures including "Summer of '42," "The Go-Between," "Le Mans," "Wuthering Heights," "Ice Station Zebra," "Umbrellas of Cherbourg," and "The Thomas Crown Affair."

In 1969 "Windmills of Your Mind" won Legrand an Oscar for Best Song.

Producer-director Ralph Nelson completed principal photography on MGM's "The Wrath of God," filmed on location throughout Mexico with Robert Mitchum starring.

Nelson wrote the screenplay based on the adventure novel by James Graham. Key roles in "The Wrath of God" are played by Rita Hayworth, Frank Langella, Victor Buono, John Colicos, Ken Hutchinson, Paula Pritchett and Gregory Sierra.

Lalo Schifrin has been signed to compose the music for "Rage," the Getty-Fromkess production for Warner Bros. release, directed by and starring George C. Scott and produced by Fred Weintraub.

"Rage," which also stars Richard Basehart, Martin Sheen and Barnard Hughes, was written by Philip Friedman and Dan Kleinman, with J. Ronald Getty and Leon Fromkess as executive producers.

Principal photography was completed last month on location in Arizona.

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